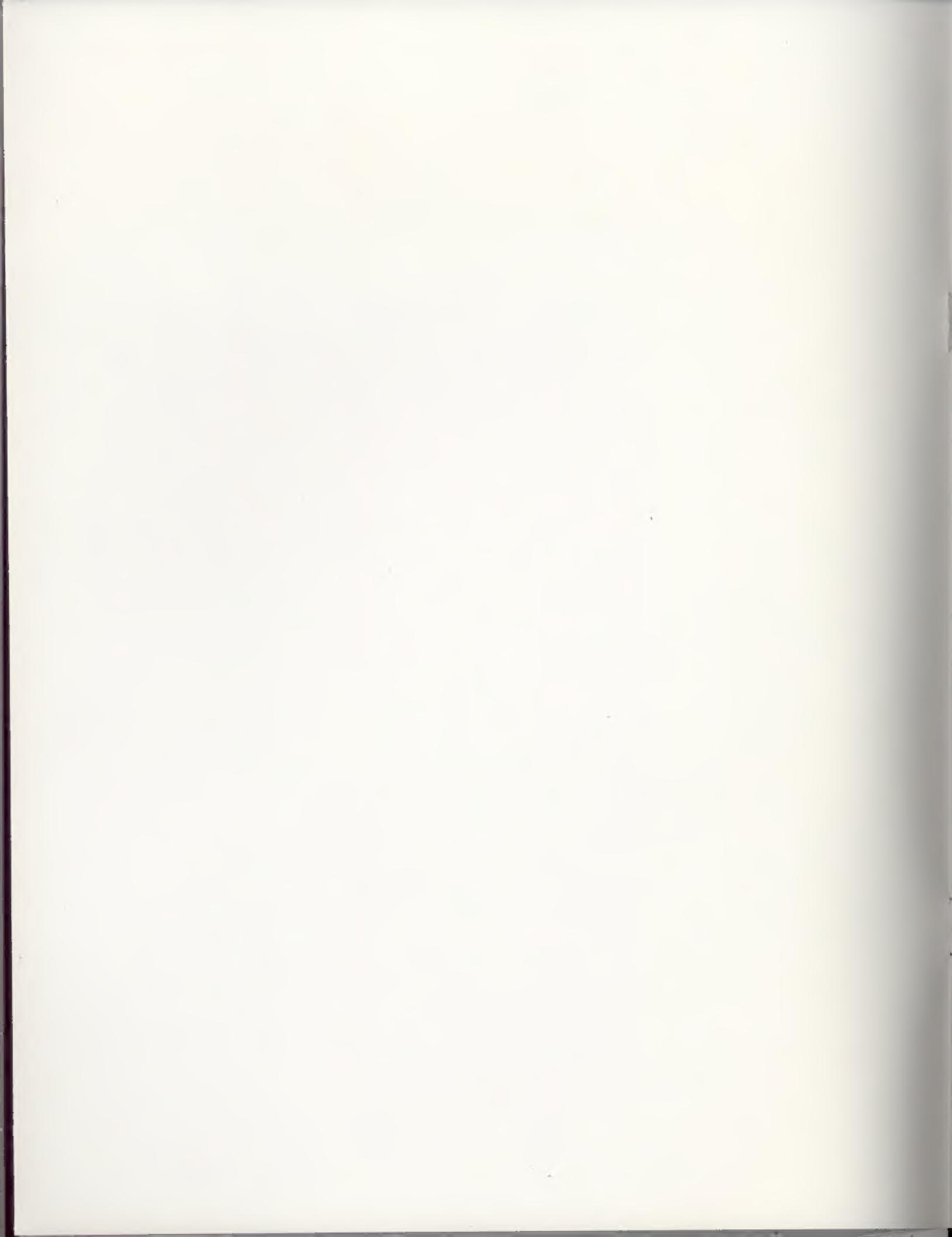


2018

2018 Pacific States Biennial North American Print Exhibition



UNIVERSITY
of HAWAII
HILO



2018

2018 Pacific States Biennial North American Print Exhibition



UNIVERSITY
of HAWAII
HILO

Introduction

The Pacific States Biennial National (PSBN) printmaking exhibition at the University of Hawai'i at Hilo was established in 1982 as a regional exhibition featuring Hawai'i, Washington, Oregon, and California; and evolved into a national exhibition in 1985. For over 30 years, the PSBN has garnered an impressive number of entries from every state in the country and showcased the nation's most talented printmaking artists. The scope of the PSBN exhibition continues to serve the mission of UH Hilo to enhance the cultural environment of the island of Hawai'i. In addition to serving this mission, the exhibition provides an exceptional professional development and applied learning resource for students involved in all production aspects of the show.

We were pleased to have Helen Frederick as our 2018 juror. Helen is a recognized distinguished artist, curator, educator, coordinator of international projects, and the founder of Pyramid Atlantic. As an advocate for and an active participant in the Washington, D.C., metropolitan area arts scene, she has served on the directorial boards of alternative art spaces, various local and national boards and national peer-review panels. She has and fulfilled speaking engagements around the world, always emphasizing collaboration across disciplines. Throughout her life her passion for diverse cultures and histories has led her to travel to observe the material cultures of many societies, their skills and ideas and to make connections among disparate cultural traditions.

The 2018 PSBN international showcased 79 unique works that utilized a full range of contemporary approaches to print media and was curated through a selection of 582 submissions representing artists from 28 states, Mexico, and Canada. The selection was finalized during Frederick's 10-day visit to UH Hilo and included artists from Arizona, California, Connecticut, Georgia, Hawai'i, Iowa, Idaho, Indiana, Kentucky, Louisiana, Maryland, Michigan, Minnesota, Missouri, Mississippi, North Dakota, Nebraska, New Jersey, New York, Ohio, Oklahoma, Oregon, Pennsylvania, Tennessee, Texas, Washington, Wisconsin, and West Virginia. Selections also included Canadian artists from Alberta, British Columbia, Nova Scotia, and Quebec.

This year's exhibition includes the largest number of selected works in the history of the PSBN. In order to accommodate this larger exhibition, the works were presented in three separate venues that included the University of Hawai'i at Hilo Campus Center Gallery and Mookini Library, as well as the East Hawai'i Cultural Center exhibition galleries. During Frederick's visit, she reviewed the installed works and selected 8 Juror's awards which went to artists Briar Craig, Maria Doering, Vanessa Hall-Patch, Morteza Khakshoor, Michael Menchaca, Mark Sisson, Lisa Turner, and Donna Westerman. The First Place award went to Todd Herzberg of Kentucky, for his lithographic print titled: *Erik*. Herzberg will be travelling to Hilo in 2019 for a 10-day residency at UH Hilo to create a print for the Artist Print Edition (A.P.E.), Volume III.

The Hawai'i State Foundation on Culture and the Arts Acquisition Award Selection Committee also visited the exhibition to make purchase recommendations for the State Foundation Permanent Collection. These recognition awards went to artists Elizabeth Bennett, Myles Calvert, Todd Herzberg, Sophie Isaak, Morteza Khakshoor, Michael Menchaca, and Donna Westerman. We are also pleased that the Arts



Tiana Honda, Helen Frederick, and Katya Hutchinson with Helen's finished print

Acquisition Award Selection Committee recommended the Artist Print Edition Volume II for purchase, which showed concurrently with the PSBN at the East Hawai'i Cultural Center.

Frederick's visit was full of engaging activities. She delivered an insightful lecture about her creative process, travels, and collaborations and also gave a hands-on workshop on Sintra plate printmaking, which was well attended by students and community. While in residence, she worked diligently on her piece for the Artist Print Edition Volume III. Printing assistants Tiana Honda and Katya Hutchinson worked with her to pull a majority of the edition from the three-plate Sintra matrices. The remaining prints were pulled after her departure and sent to her for approval and signing. Frederick is the first artist in the A.P.E. Volume III project and will be joined by Todd Herzberg's contribution when he visits UH Hilo later in 2019.

The 2018 Pacific States Biennial North American Exhibition was made possible with funding and support from the University of Hawai'i Foundation: Howard and Yoneko Droste Art Department

bequest, the State Foundation on Culture and the Arts, and the University of Hawai'i at Hilo Art Department and Campus Center Student Activities Council.

For additional information regarding the exhibition and portfolio project, please contact the University of Hawai'i at Hilo Art Department Chair.

Sincerely,

Professor Jon Goebel
PSBN Director
University of Hawai'i at Hilo

Juror's Statement

Raising Questions – PSBN 2018

Helen Frederick

Great art gives you stirring memorable details that are recognizable and known, yet leaves enough unknowns for you to discover and question more. In the 2018 Pacific States Biennial North America juried print exhibition I reviewed almost 600 entries to select an exhibition that would uncover questions – some of critical artistic confrontation, others of satire and humor, many of pure perceptive invention and skill, and others demonstrating traditional excellence or innovation in printmaking media. Seeing how contemporary artists choose to draw, compose, and sustain their marks through the demanding processes of etching, relief, woodcut, screenprint, monoprint and mixed media print disciplines is such a pleasure. This biennial does not disappoint.

Todd Herzberg from Kentucky with his photolithograph titled ERIK stood out to receive the first-place residency award. His image of a human, masked as a bird with a stuffed deer under his arm, standing in a kiddy pool of green water, with a circle of empty chairs arranged in waiting, and a record player that may provide sound or voice, asks so many questions. What are they all doing together in this interior wall-papered room?

In the category of juror's awards Morteza Khakshoor born in Iran and now in Columbus, Ohio as an educator, provides another figurative screenprint titled A VERY FUNNY HISTORY. The large-scale colorful print situates a dapper young man sitting on a love seat type couch next to a truncated torso of an older man. This distorted juxtaposition provokes many questions about authority, intimacy, perhaps some form of damage, and certainly a surreal disconcerting passage of time and space.

Strong messages are also found in the artists Briar Craig, Vanessa Hall-Patch, and Mark Sisson. WHITE WASH PRIVILEGE by Briar Craig (Kelowna, British Columbia), is a hand pulled ultra-violet screenprint that broadcasts a graffiti-like message of injustice overlaid on the American Flag and the recognizable signature cover of a National Geographic magazine. STILL STANDING IN DAVIES ORCHARD by Vanessa Hall-Patch, from Bowen Island, British Columbia, demonstrates absence and presence in the format of a double-sided urban-scape screenprint on two-sided translucent paper. Mark Sisson (Stillwater, Oklahoma), with his PORTRAIT OF DANIEL KING, a linocut/woodcut/lithograph, gives us the richest portrait rendering of a young man under a spotlight, but also illuminates suggestive coded messages all around his uniformed visage.

OBJECTIVE #1, a screenprint by Lisa Turner, Bellingham, Washington, perhaps asks the most puzzling questions with a hazing blue biomorphic shape that is arranged in front of a pale pink tree/sky, and sitting atop some type of mechanical device on an edgy cliff. A bit threatening, yet endearing, the blue silhouette seems inert at the moment.

Lastly three juror's awards go to Donna Westerman, Orvinda, CA, for her beautiful large monochromatic reduction woodcut WATER UNDER THE BRIDGE; and to Michael Menchaca from San Antonio, Texas,

who celebrates plurality in GOTTA CATCH'EM ALL! with his dubiously patriotically colored marching crowds in screenprint; and finally, from Dartmouth Canada, Maria Doering's NOSTALGIC STATE, a reduction linocut, that refers us to a floating complex cellular structure radiating brilliant warm organic colors.

Thank you to Jon Goebel for inviting me to be the juror for PSBN 2018, and to UH Hilo for the opportunity to create a new print for the Art Department's Artist Print Edition (APE) Project. My appreciation to Tiana Honda and Katya Hutchinson who carefully assisted in the print production. It is so rewarding to work in a well-equipped print studio energized by young artists and the community. My week in-residence including field trips with Marlene Goebel, Michael Marshall and the Arts Club, was filled with the sharing of great stories and observations, all of which provided many new questions that I will continue to ponder for some time.

Review

Discombobulation Abounds: The State of the North American Psyche in Print

By Isabella Ellahue Hughes

Medium-specific, juried exhibitions are vast to tackle and digest. The 2018 Pacific States Biennial North American, exclusively focusing on printmaking from anywhere on the North American continent, its islands, and outlying US territories, is no different. Founded in 1982 by the Art Department Print Studio at the University of Hawai'i at Hilo, this edition marks the 19th edition of this ambitious biennial. Unlike many medium-specific, juried exhibitions and biennials, when often there is barely a way to quantifiably connect the pieces or find a clear narrative beyond expertly executed quality of work, there are apparent, pervading themes that surprisingly unite the majority of the 79 artists in this edition of the biennial, juried by noted artist, curator and educator, Helen C. Frederick: the state of the North American psyche in 2018 with a stark reflection on the its discombobulation of the human experience. Works in this biennial are often oscillating between a focus on where humans literally and psychically belong - whether it is in the present, the past, or indigenous, nonlinear contexts of time; the tension between the manmade and natural world; and bold political statements, championing human rights and a call for change that can only be read as a direct reaction the concerning conservative turn the US has taken. Through all the works, with the exception of a few, escapist, abstract pieces and representative that both evoke the biomorphic and nature, tension is present.



In Morteza Khakshoor's (Ohio) screen print, *A Very Funny History*, a styled, setting of what could be inferred as a classic psychiatrist and patient on a couch is depicted. This stylized interior scene has an overwhelming amount of emotion, although executed in a nostalgic pantone suggesting the brightly colored, yet nonetheless monochromatic vintage movie posters from the earlier part of the 20th century. Arrestingly, the elegant, suit-wearing, seated figure who commandingly takes upon the rouse of a psychiatrist,

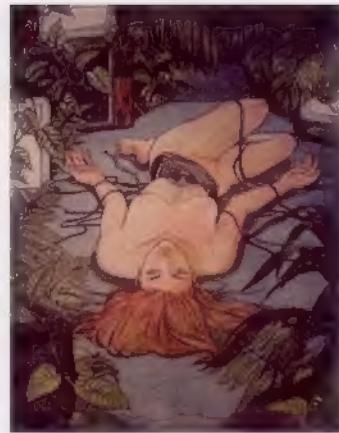
appears decades younger than the malaise character lying on the couch.

Also investigating the interior of space with an early, Wes Anderson-like ironic quality is Todd Herzberg's (Kentucky) lithograph, *Erik*. This highly detailed and intricate lithographic depicts a boy inside a domestic, interior space, ripe with imagery and symbols that mysteriously lend themselves for an audience inference. Wearing a realistic, bird mask, carrying a deer head, the circle of empty chairs around the determined, profile-facing figure of the boy who stands in a children's wading pool feels both charming and disconcerting simulta-



neously - what exactly has gone on here and what does the artist want us to speculate?

In Rachel Kishimoto's *Obsolete*, a flame-haired woman invites the viewer once more into the interior. Stylistically reminiscent of an early, 20th century John William Waterhouse maiden, lays jarringly on the floor. Nude and bound by wires, she is clearly some hybrid between robot and human, perhaps a metaphor for the state of humanity in our increasingly digitally-focused and socialized world. Lush, tropical houseplants create a border pattern, once again, as in many of the interior works, the jarringly familiar with the absurd is meshed together.



Moving into nature and examining the tension between the manmade and natural world is another, recurring theme in this year's Biennial. Whether a scene of dense, houses atop a monochromatic mountain scene with hints of Modernist architecture in Cynthia Back's *Andes: Urban* or a doomsday-esque landscape of a blimp riding low overhead a desolate, rocky landscape in Endi Poscovic's *Test Stone with a Rock III, Distant View after H. Seghers*, something is clearly amiss between man and nature's



engagement. Perhaps no two pieces more directly question the impact of the manmade on the natural world than in the stark, barren scene of what appears to be coffins beneath a stony, canyon-like mountaintop in Paul Acevedo's lithograph,

El parque de marmol, which translates as the 'marble park' or in David Avery's *The Last Roundup*, a black and white small etching which depicts a sinister skeleton atop what appears to be an oil drill, penetrating the earth with an assortment of decrepit characters right out of Hieronymus Bosch's *Garden of Earthly Delights*.





graph c cover—a magazine that has a deeply racist legacy like most institutions in America—or the plight of immigrants in Ruthann Godo's screen print on an actual shirt, *Know Who*, which in bold, red letters, implores the viewer to 'Know Who Washes Your Dishes.'

Gay rights (and perhaps a subtle commentary on the need more than ever to defend them in a Trump era) are addressed, Benjamin Rinehart's cyanotype print of two, vintage, almost out of a Western movie/Gold Rush era two men embracing in the aptly titled, *Gay Panic Defense*. Wall Street corruption and the rising economic inequality in America are the focal point in the 11-color print by Colleen Sullivan, *99: Who are the One Percent?*



artists. The experience of being Filipino American, family and heritage is poetically explored in the multifaceted, beautifully dreamy art studio book of Benjamin Muzada on handmade paper, *Ninuno Espiritu*, where his delft, multidimensional printmaking should be equally noted with his prose.

Literary and quite politically charged works, often directly using text to address the most glaring, problematic and divisive issues in a Trump-era presidency and America are frequent in this edition of the Biennial. Whether addressing racism and the foundations of the US being based in White privilege and a whitewashing of history in Brian Craig's hand pulled, UV print, *White Wash Privilege* atop a National Geo-

One of the highlights of the 2018 edition of this print biennial is the strong representation of a variety of different cultural reference points and diversity of backgrounds from the



In Michael Menchaca's screenprint, *Gotta Catch 'Em All!*, distinctive references to Mesoamerican imagery is juxtaposed with a contemporary, video game like aesthetic, bridging together thousands of years of Mesoamerican traditions and imagery with contemporary culture.

Mesoamerican imagery and culture is once more featured in the emotive lithograph-seriograph by Humberto Saenz, *Limpiaor de Ventanas*, which translates as the 'window cleaner.' The proud body

of the window cleaner walking into a blank horizon captures the human dignity in honest work, which stylistically is evocative of Mesoamerican designs.

Amidst all the probing, profound and incredibly socially, environmentally, culturally, politically and overall highly narrative works in this biennial that reflect the chaotic, tumultuous times of our era, on the opposite end of the spectrum, woven throughout the many pieces in this biennial, a strong alternative narrative, which is in stark contrast to the aforementioned can be found a return to nature and natures beauty. Whether an escapist reaction to an intense, charged, an particularly ugly era for North Americans, or serving as a reminder that whatever we may be enduring in the human world, solace and perhaps answers can be found in nature. Whether literal representations or more fantastical and biomorphic, there is a calming, reverent quality to these works reflecting the natural world, which are timeless and removed from so many of the more literal, heady, incredibly relevant, albeit intense pieces that truly reflect the year that was 2018 in North America.



Building and renewal, coupled with observations on the symbiotic relationship between bees and flowers are on display in Andrea Pro's woodcut, multicolor print, *Gathering Lehua*, a native, Hawaiian flower holding great cultural significance for the indigenous Hawaiian community, the Kanaka Maoli, which in recent years, has been hit with the Rapid 'Ohia Disease on Hawaii Island.





Complementing observations and reflections on the natural world is Christine Baum's *Ripple*, showing water lily plants at an unusually upward perspective. Deeply evocative of Japanese woodblock prints from the early 20th/ late 19th century, printed on Japanese hoso paper further emphasizes the Japanese reference point.

Bright, biomorphic masses that at once could be referencing rock formations in the desert; cell structures; or appear to be growing crystals from a child's science kit, are playfully enigmatic and wondrous in Tatjana Pavli's multifaceted print that combines etching, with viscosity printing, collage and monotype on okawara paper, *La Passeggiata III*, which translates into 'the walk.'

If one work could perhaps surmise succinctly the overarching ethos, themes and values of the 2018 Pacific States Biennial North American Print it would be the biomorphic, yet eerily recognizable forms in Patrick Vincent's stone lithography, *Ocean's Bones*. In this dreamy print, coral-like brain shapes or perhaps, brain-like coral some bleached and dead looking others vibrant purple and plump, grow atop of what appears to be the skeleton of a turtle, with humanoid-like forearm skeleton arms bended at the elbow joint where one would expect fins. Once again, as many of the works have in this edition of the biennial, an air of mystery, familiarity, natural world shapes and forms juxtaposed with the human are depicted. Diving deep into a pale blue abyss, leaving one to wonder what reflections, reactions and state of the North American human psyche will meet us in the 2020 Pacific States Biennial North America.



Exhibition

Paul Acevedo
El parque de marmol
Lithograph
Turlock, CA, US



Keegan Adams
Past, Present, Future
Intaglio, Monotype, Transfer
Bay Village, OH, US





Alejandra Aguilar Caballero
Jauria I/Pack I
Two Plate Woodcut
Mexico City, Mexico

Heidi Amosara
Horsetail Knot with Flower Silver
7 Color Reduction Screen Print
Weatherford, TX, USA



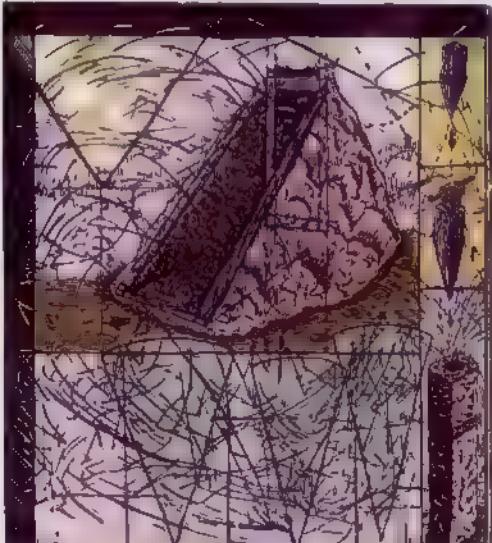
David Avery
The Last Roundup
Etching
San Francisco, CA, USA



Martin Azevedo
If I have to you will have to
Lithograph and Silkscreen
Hanford, CA, USA



Cynthia Back
Andes: Urban Panorama 2
2-Block Reduction Woodcut
Lansdowne, PA, USA



Martin Azevedo
Mounting The Stage Of Existence
Silkscreen and Relief
Hanford, CA, USA



Kristen Bartel
Microcosm: Basket with Snow
Stone Lithograph with Inkjet
Racine, WI USA



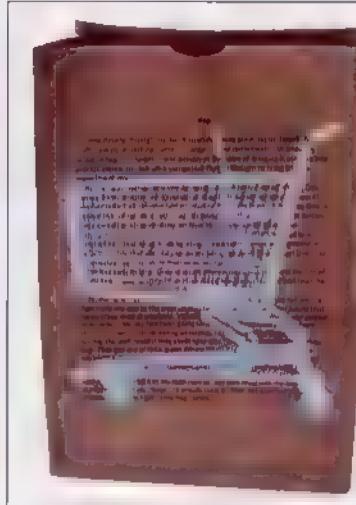
Curtis Bartone
PESTILENCE...
Etching (Two Plates/Runs)
Savannah GA USA



Christine Baum
Ripple
Monotype on Hahnemühle Paper
Odenton MD USA



Judith Baumann
Choke Slam
Screen Print with Graphite Powder
Portland, OR USA



With ripping through my list of errands feeling great about myself. No traffic, plenty of parking, correct change... even remembered to bring my reusable bag into Target... was already in the habit of bringing it with me into grocery stores, so felt ultra-competent that I'd thought to bring it into a department store. By the time I walked into Whole Foods, had already crossed off Get Gas, Library, Bank and my previous stop at Target. This was my reward. I would leisurely taste free samples while browsing the micro brews... took my time in front of the refrigerated case I was thinking of getting a couple single bottles to try as well as a 6 pack of my old favorite... chatted with other beer enthusiasts about hops/malt blends and whether or not to stick loyal to a brand when it was bought out by a large corporation. I was so engrossed in my beer reverie that after I'd chosen my beer I couldn't find my cart! That had my reusable bag. Someone had stolen my cart!

I've lost carts before. Once was just after I'd had a butcher hand me half of a pork butt... was mortified that had to tell him I'd lost my butt and could he please get me another one.

So the hunt was on. I scanned carts in my area looking for the telltale bag, then made my way to the front of the store on high alert figuring I would spot the cart/bag thief at checkout... lurked around the row of registers and peered down aisles. My day had been going so well. All I needed was my big sack and could return home feeling victorious. After a significant amount of lurking, the staff asked if they could help me. I explained I was looking for my bag. They got one of their green Whole Foods bags, perhaps because they were being nice or maybe they were just hoping I'd leave. Incredibly, I went my bag for the feeling of completion and perfection and justice, but knew that was ridiculous. So I bought my warming beer, carried it to my car in the new bag, and placed it in the back next to... MY BAG filled with my Target purchases. Oh yeah... I forgot I'd already used it. Well, not a perfect job shopping, but hey, I got a new bag. Score.

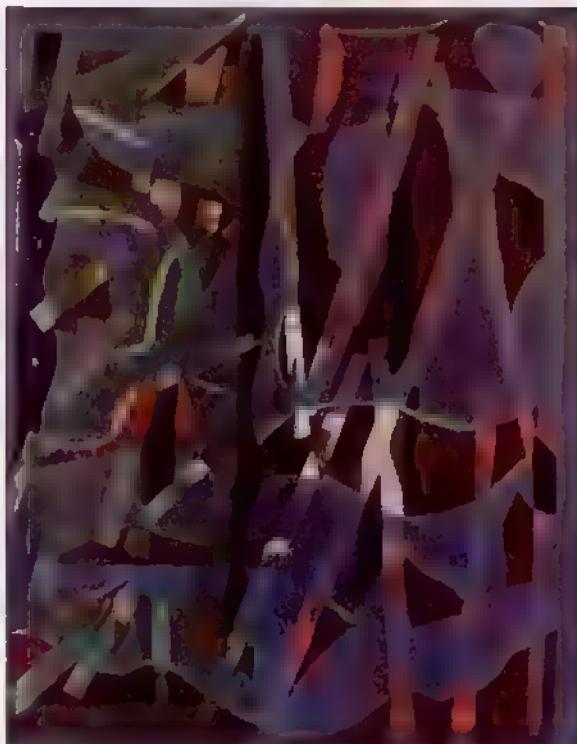


Christopher Benson
Remnants 1
Linoleum Relief and Screen Print
Modesto, CA, USA

Elizabeth Bennett
Bag
Screen Print
Cupertino, CA, USA
*SFCA Recognition Award



Edward Bernstein
Falling Through the Cracks
Monotype - Laser Cut - Inking & Powdered Pigment
Bloomington, IL USA



Henry Branchini
SEEING THROUGH
Monotype - O
Keauhi, HI USA

Anne Burton
What Was She Wearing
Heli-etch Woodcut on Japanese Paper
An NE USA



Karen Brussat Butler
Wandering THE MIDWAY BOOK
Risograph Printing/ Lithograph
Norwalk, CT USA

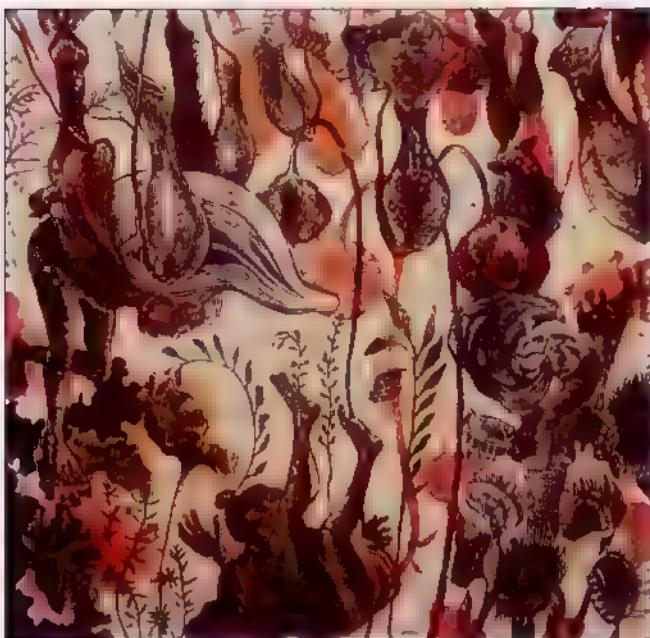


Danqi Ca
One Hundred (Would Be) Daughters
Stone Lithograph
Baltimore MD USA

Myles Calvert
WW.McQ.D?
Image Transfer Screen Print Puff ink
Afred Station NY USA
*SF A Recyclable Award



Mei Fung Elizabeth Chan
Mind your Steps
Wood Engraving and Woodcut
Centerregion NY, USA

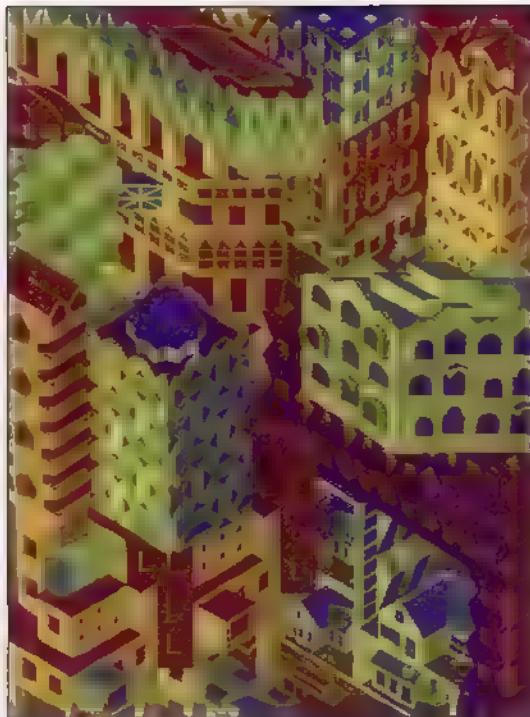


Briar Craig
White Wash Privilege
Hand Pulled Ultra violet Screen Print
Kelowna, British Columbia, Canada
* 1st Award



Jacob Crook
Everything Must Go
Mezzotint
Turkey - M - SA





Michael Del Cerro
Model Homes
LINDCI
Lyndhurst, NJ, USA

Maritza Davila
Milagros
Photograph
Memphis, TN, USA



Pamela DeLaura
Collision X
Seriograph and Cyanotype
Detroit, MI, USA





Anneqret Disterheft

Above and Below

Serigraph

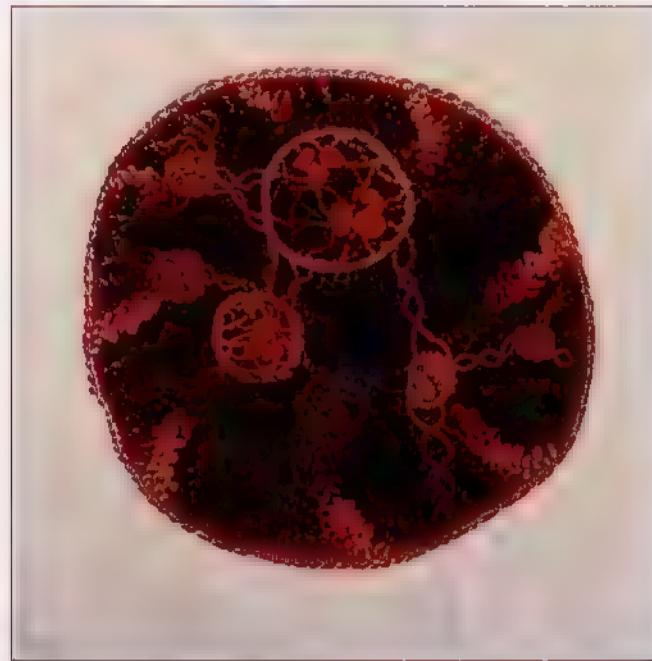
Salem OR USA

Tallmadge Doyle

High Tides Rising V

Etching

1996



Maria Doering

Nostalgic State II

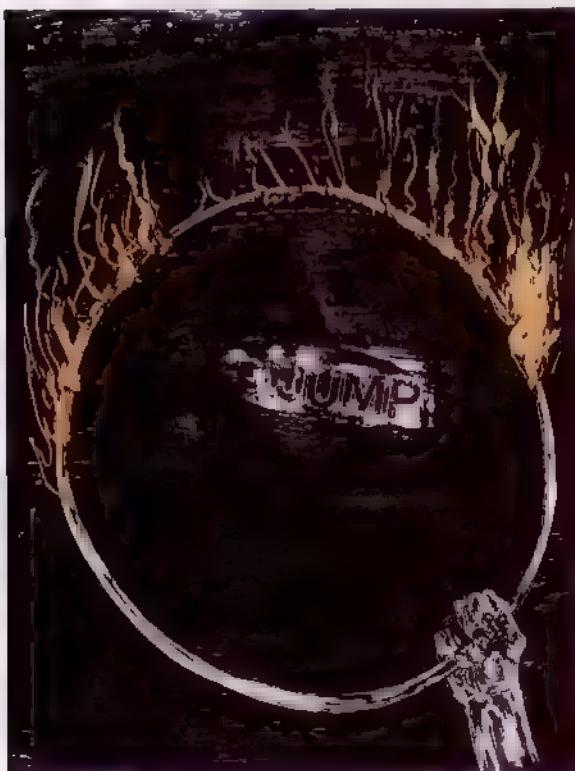
Reductive woodcut

Dartmouth Nova Scotia Canada

* Honor Award



Keith Dull
I Am Knot: Kite Bay...
Color Reduction Relief
AS_d_H_A



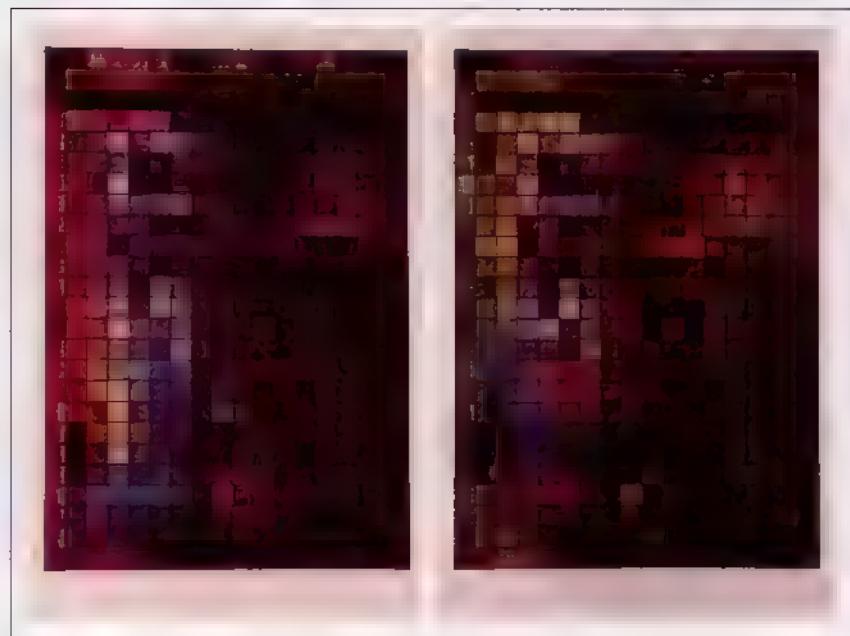
Ruthann Godolle
Hoopla (Jump)
Screen Print
S. Fdc. MN, USA



Barbara Foster
Tagged Unit Boundary
User Cut Relief with Hand Painted Ink
6x30in. A.S.A.



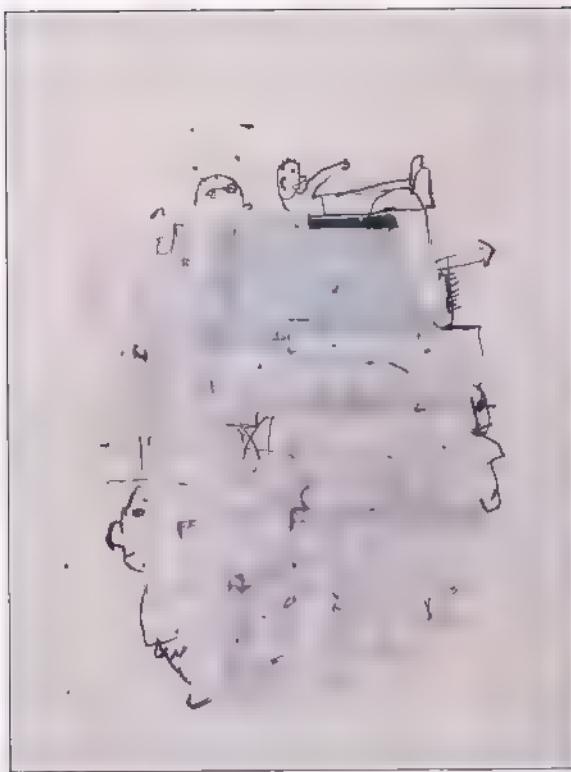
Ruthann Godolli
Know Who
Screen Print on Dishcloth
St Paul MN JSA



Enrique Guadarrama Solis
Notas sobre el tiempo I.
4 Plate Aquatint (Diptych)
Magenta, Tlalpan, Mexico



Vanessa Hall-Patch
Still standing in Davies Orchard
Screen Print and Translucent Paper
Bowen Island British Columbia, Canada
*Juror's Award



Mia Hart
Whitewash
ink on Paper
Baltimore MD USA

Dana Harel
The way of flower 1
Clay Photo Transfer Pastels Charcoal
Redwood City, CA, USA



Cidne Hart
Gold Line
Dry Point
Los Angeles, CA, USA





Todd Herzberg
Erik
Photolithograph
Lexington, KY, USA
*First Place Residency Award
*SFCA Recognition Award



Tom Hollenback
Untitled
Mixed Media Relief Print
Menomonie, WI, USA

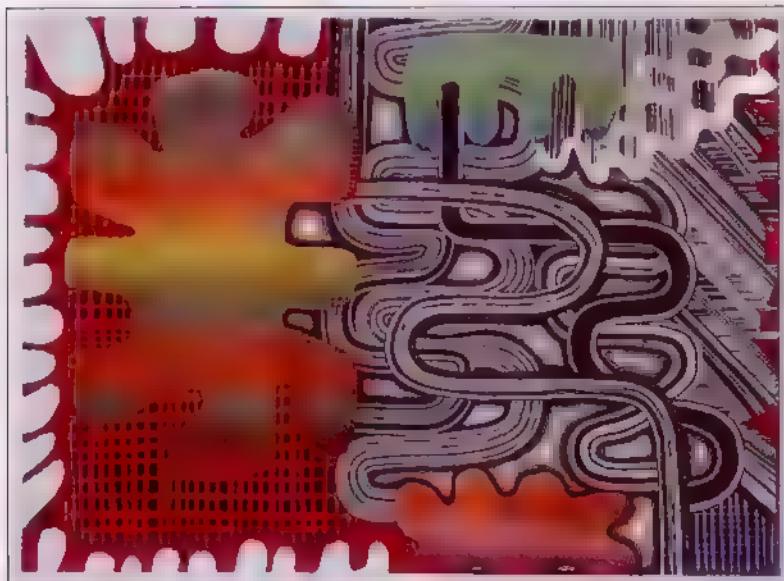
Heather Huston
Waiting Room
Silkscreen on Mylar
Calgary, Alberta, Canada



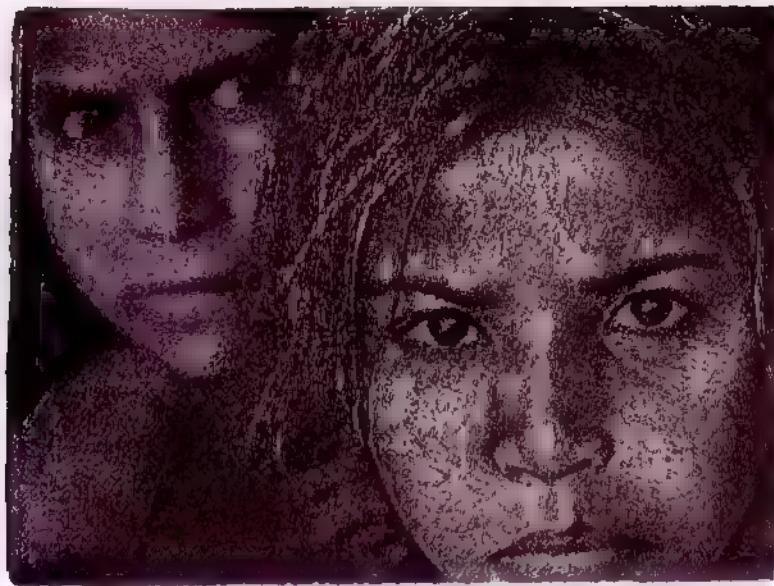


Raluca Iancu
Reconstruction Attempt #17
Computer Woodcut and Linocut Collage
Ruston LA, USA

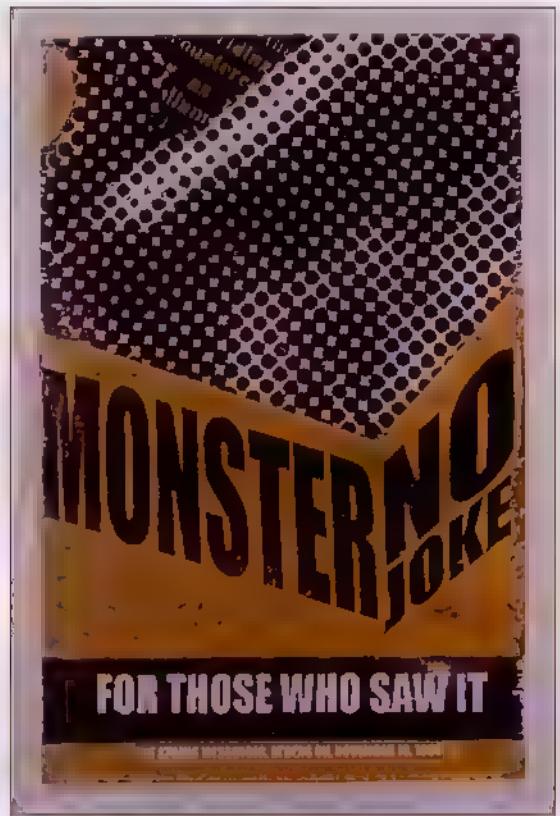
Benjamin Iluzada
Ninuno Espíritu
Woodcut on Linen with Graphite
Philadelphia PA, USA



Sophie Isaak
I take everything personally
Red, Jet, and Woodcut Foil, Silkscreen, and Ink
on Linen
*SF: A Recognition Award



Ann Johnston-Schuster
The Big Brother
Woodcut and Digital Mixed Media
Fountain Valley CA, USA



Morteza Khakshoor
A Very Funny History
Screen Print
Columbus OH USA
*CUE Award
*SFAA Regional Award

Drew Justice
No Joke
Woodcut and Screen Print
Knoxville TN USA

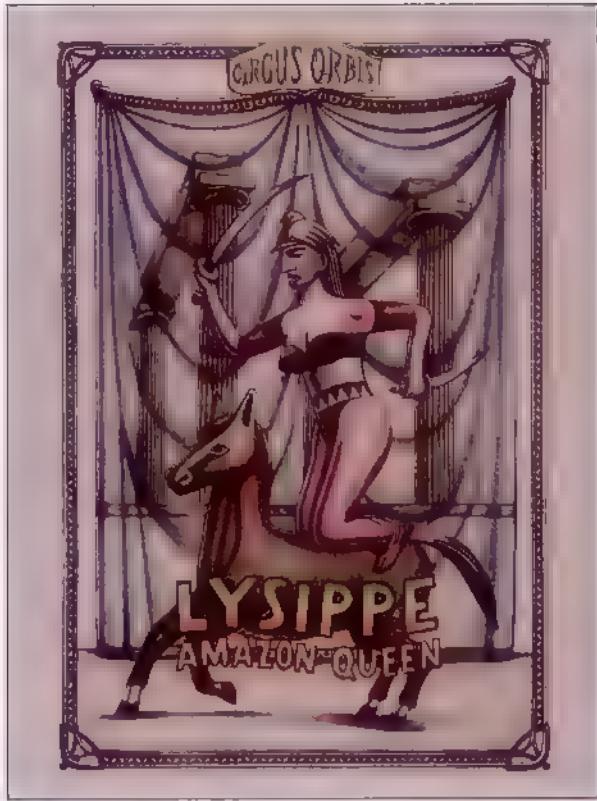


Rachel Kishimoto
Obsolete
Rita O.
H. H. USA

Mario Laplante
Foster
Monoprint
San Francisco, CA, USA



Joseph Lupo
BE CHANCE
Laser Cut Film of
Monongahela, WV, USA

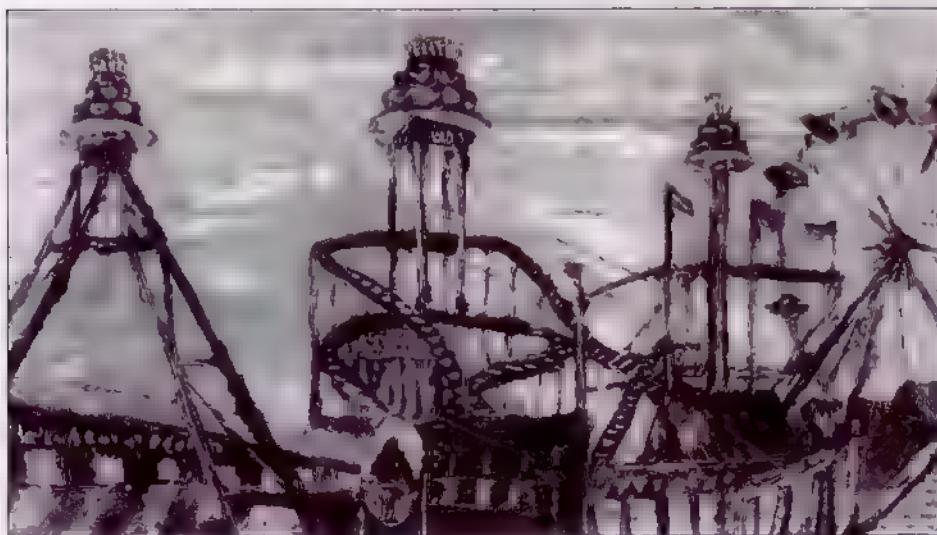


Beauvais Lyons
Circus Orbis: Lysippe Amazon Queen
Lithograph
Knoxville, TN, USA



Mike Marks
How The Highlands Laid Low
Intaglio (Drypoint, Sp. b. t. Mezzotint)
Minneapolis, MN, USA

Tonia Matthews
Cake Day
Monoprint w/ Gold Leaf
Baltimore MD USA





Nichole Maury
Failures of Communication. #1
ntaqlo
Kalamazoo, MI JSA



Meghan O'Connor
Gravitational Oscillations
Intaglio and Screen Print
Sioux City, IA, USA



Michael Menchaca
Gotta Catch 'Em All!
Screen Print
Marathon, TX, USA
*JSA Award
*SFCIA Recognition Award

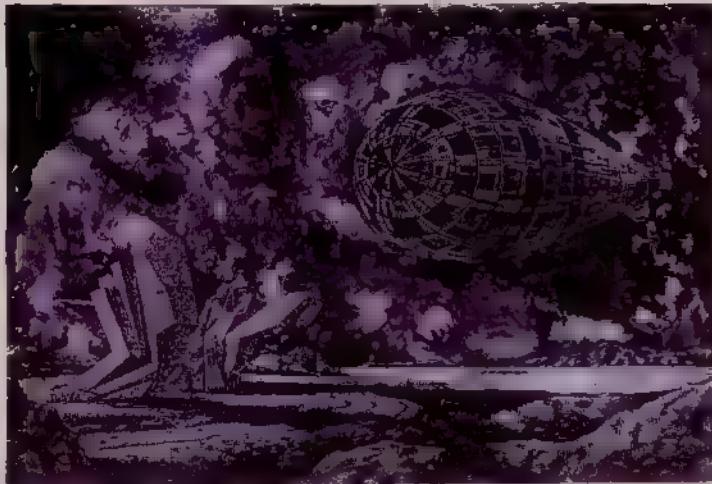


Tatjana Pavievi
La Passeggiata III
Etching, Viscosity Collage Monotype
Seattle WA, USA

Sheila Pitt
True Love
Archival Pigment, Inkt and Thread
Tucson AZ USA

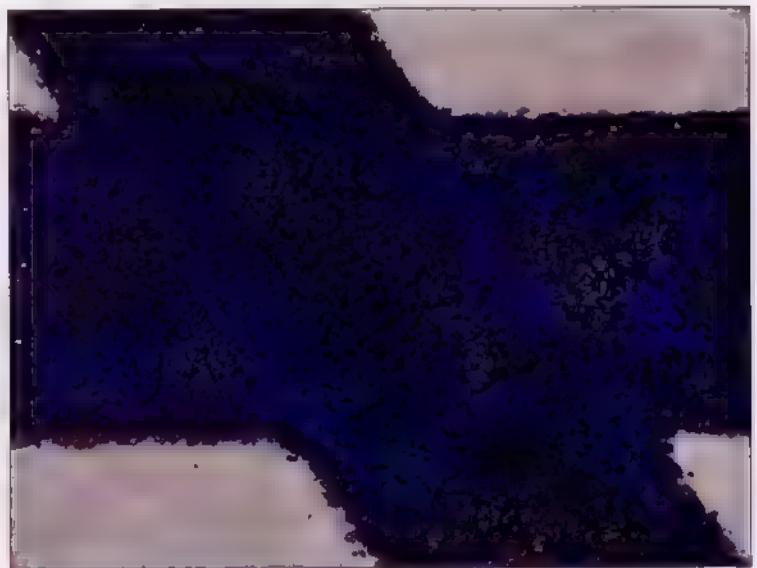


Susan Pearcy
Sunflower Leaf #8
Drypoint on Arches 88
Edmonton, MD, USA



Endi Paskovic
Tea Stone with a Rock III...
Color Lithography
Ann Arbor M JSA

Jim Powan
Crossroads
Deep Relief Etching on Japanese S. K.
Kodomo JSA



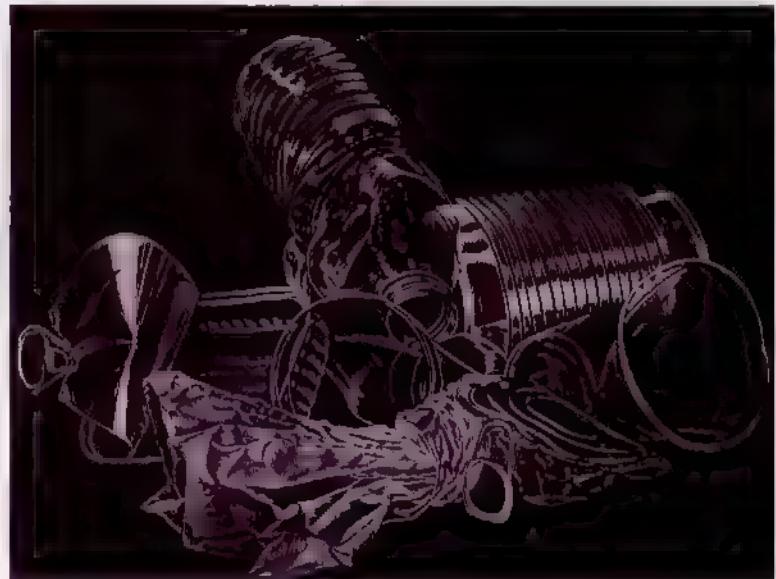
Andrea Pro
Gathering Lehua
Windrift
Honolulu JSA

GAY PANIC DEFENSE



Benjamin Rinehart
Gay Panic Defense
Monotype and Reduction Woodcut
Appleton, WI A

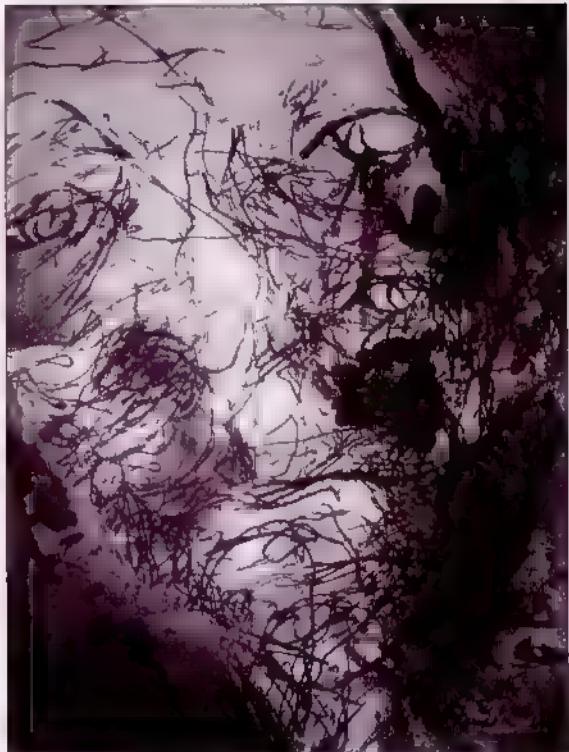
Christiane Roy
Le legs
Burn (Graver) in Copper Plate
Montreal Quebec Canada



Humberto Saenz
Limiador de Ventanas
Lithograph and Serigraph
Heights TX SA



Meredith Setser
Boblo Disassembled
Etching and Mezzotint
Indianapolis, IN, USA



Sarah Sipling
Deteriorate I
Lithography
Maryville, MO, USA



Mark Sisson
Portrait of Daniel King
Linocut, Woodcut, and Lithograph
Stillwater, OK, USA
*Juror's Award

Mike Sonnichsen
Untitled (from the 8x8 series)
Relief Print from 3 Etched Aquatinted Plates
Moscow, ID USA



Craig Subler
Clandestine Operation
Etching, Aquatint, Soft Ground
Gerrardstown, WV USA



Colleen Sullivan
99: Who are the One Percent?
1 Color Screen Print
Menlo Park, CA, USA





Lisa Turner
Objective #1
Screen Print
Bellingham, WA, USA
*Juror's Award

Patrick Vincent
Ocean's Bones
Stone Lithography
Nashville, TN, USA



Melanie Robyn Ward
Anywhere but here
Intaglio and Lithograph
Cleveland, MS, USA





Art Werger
At the Crossroads
Color Mezzotint
Athens, OH, USA



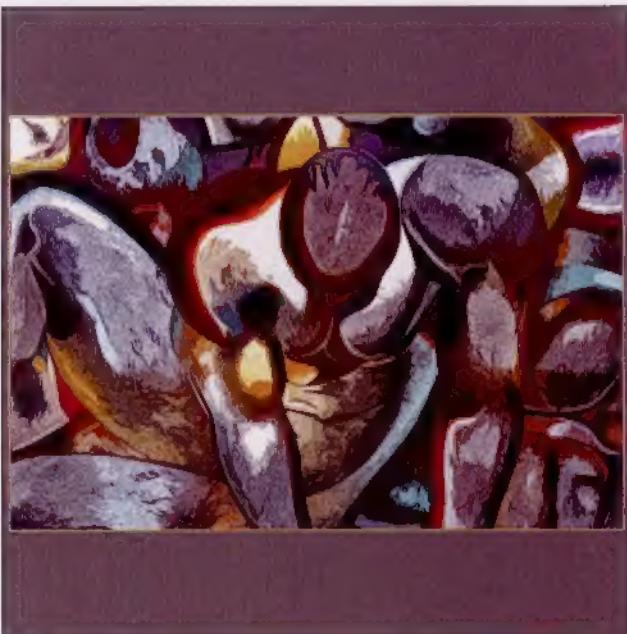
Linda Whitney
Red Fancy Shawl Dancer
Mezzotint
Valley City, ND, USA



Donna Westerman
Water under the Bridge
Reduced Mezzotint
Cranbrook Academy
*First Award
*SFA Recognition Award



Jared Wickware
Portrait of Martha
Copper Engraving
Honolulu, HI, USA



Shige Yamada
Narcissus
Computer Art
Kihel, HI, USA

Acknowledgments

Jon Goebel

PSBN 2018 Project Director, Catalog Editor

Michael Marshall

Department and Gallery Chair

Darin Igawa, UH Hilo Graphics Services

Catalog Design

UH Hilo Faculty, Staff, and Community Volunteers

Jon Goebel

Michael Marshall

Gallery Committee, Student Volunteers

Katya Hutchinson

Tiana Honda

Jessica Loeffler

Abraham Andl

Rachel Kishimoto

Madalyn Freedman

Jade Kauwe

Kawelina Cruz

PSBN Accounting

Mary Jo Riehm

The Hawai'i State Foundation on Culture and the Arts

The Howard and Yoneko Droste bequest

The East Hawai'i Cultural Center

The exhibition catalog and Visiting Artist Residencies associated with this exhibition would not be possible without support from the Campus Center staff and UH Hilo Student Activities Council.





2018

2018 Pacific States Biennial North American Print Exhibition



UNIVERSITY
of HAWAII
HILO